

PRESENTS

COMMENCEMENT CONCERT

MARCH ON!

Great marches and processionals from opera and symphony with the University Orchestra and Combined Choirs

Dwight Gustafson, Conductor

William Moose, Narrator

Narration and program notes by Karen Wilson

"Wedding March" from *A Midsummer Night's Dream* Incidental Music . . . . **Felix Mendelssohn**
(1809-1847)

According to Mendelssohn's sister Fanny, *Midsummer Night's Dream* had long been a favorite with the entire Mendelssohn family, especially Felix. Thus, the young prodigy was inspired at the age of seventeen to compose an overture for it. Then in 1842 he was commissioned by the King of Prussia to compose a complete set of incidental music for the play. The overture and twelve subsequent pieces that now comprise this music blend together seamlessly despite the intervening seventeen years.

"Procession of the Sardar" from *Caucasian Sketches* . . . . **Mikhail Ippolitov-Ivanov**
(1859-1935)

The Russian nationalist composer Ippolitov-Ivanov became fascinated with folk song while in Georgia, a resort area in the Caucasus Mountains. Here he served in his first position as music director after graduating from the St. Petersburg Conservatory. During his eleven years in this region he observed, recorded, and analyzed the color and exoticism of its semi-oriental music. A few years later in Moscow he realized the potential of these folk song ideas in his orchestral suite *Caucasian Sketches*. The last movement of this suite reflects the influence of Rimsky-Korsakov, Ippolitov-Ivanov's teacher.

Konzerstück for Piano and Orchestra, Opus 79 . . . . **Carl Maria von Weber**
(1786-1826)

Called a "keystone of Romantic piano writing," Weber's Konzerstück is essentially a one-movement concerto in four distinct sections. Weber himself provided this program for its interpretation: "The lady sits in her tower: she gazes sadly into the distance. Her knight has been for years in the Holy Land; will she ever see him again? What is that distant sound? What are those forms approaching? Knights and squires with the cross of the Crusades, banners waving, acclamations of the people, and there!—it is he! She sinks into his arms. Love is triumphant. . . ."

Peter Davis, soloist

INTERMISSION*

Crown Imperial . . . . **William Walton**
(1902-1983)

In 1937 William Walton, the noted British composer, was commissioned by the BBC to write a march to celebrate the coronation of George VI. The title derives from a line by the British Renaissance poet William Dunbar: ". . . in beauty bearing the Crown Imperial." Typical of Walton's style, it employs exciting, almost kaleidoscopic orchestration with a certain jauntiness even in the midst of this majestic setting.

"Bridal Chorus" from *Lohengrin* . . . . **Richard Wagner**
(1813-1883)

After the jubilant exuberance of the wedding festivities portrayed in the Prelude to Act III of *Lohengrin*, the renowned "Bridal Chorus" introduces the first scene, transforming the mood into one of warmth and loving tenderness. The words, praising the bride and groom, are sung by the attendant ladies and nobles as they escort the pair to their bridal chamber: "Courage triumphant, love and fortune, truly make you a most happy pair."

"Soldiers' Chorus" from *Faust* . . . . **Charles Gounod**
(1818-1893)

The tune to this now famous excerpt from *Faust* became immediately popular in the repertory of cafe musicians and even of military bands. However, it barely missed oblivion. At a dinner party in his home, Gounod was requested to sing a chorus from one of his early operas. The exciting tune of that chorus so stirred the guests that they insisted Gounod include it in his new opera, *Faust*.

Olympic Fanfare and March . . . . **John Williams**
(b. 1932)

Eminently successful as a composer, arranger, pianist, and conductor, John Williams was selected in 1980 to succeed the late Arthur Fiedler as conductor of the Boston Pops. As a composer Williams has won numerous awards for the consistent high quality of his scores for films and television. He was commissioned to compose the "Olympic Fanfare and Theme" for the 1984 Olympics. The work exhibits his technical expertise and imagination as an orchestrator and exemplifies his romantic traditionalism.

Triumphal Scene from *Aida* . . . . **Giuseppe Verdi**
(1813-1901)

For one of the greatest scenes of pageantry in all of grand opera, Verdi composed such stirring, exciting music that it has been unparalleled in its effect. To introduce the march, Verdi used six specially constructed Egyptian trumpets. The orchestra continually emphasizes the exotic, both in its themes and in its instrumentation.

ORCHESTRA

First Violin: Stephen Schaub (concertmaster), Dianne Pinner, Ryan Elliott, Joan Mulfinger, Susie Lee, Rob Puckett, Rebecca Tabler, Joyce Miller *Second Violin*: Susan Quindag*, Janette Crowley, Leyanah Bakri, Phil Schmitz, John Alley, Carla Clark, Becky Matzko, John Sitenga, Stephen Huebscher *Viola*: Jay-Martin Pinner*, Joel Reed, Mona Hudson, John Matzko *Cello*: Kris Peck*, Sharon Mulfinger, Jeanne Farmer, Ellen Carr, Martha Brons, Joanna Jelley *Double Bass*: Stephen Koelsch*, Don Barrett, Ray McGee *Flute*: Brenda VanDenBerg*, Lisa Aspling, Joy Hussey *Oboe*: Jean Snyder*, Mary AllyeB Gresham *English Horn*: Ronald Denno *Clarinet*: Joanne Berglind*, Jessica Andersen *Bassoon*: Alex Fields*, Bob Chest *Horn*: Tom Chapman*, Jeanette Ferkel, Angela Dye, Kimberly Morris, Katie Hutchison, Julie Cash *Trumpet*: Dan Kirsop*, Tracey Watson, Heather Eaves, Mike Foster, Dan Warren, Charles Pritt, Argyle Paddock, Jon Bell, Eric Larson *Trombone*: Kurt Stephens*, Ted Miller, Paul Jantz, Thad Hobson *Tuba*: Kris Stephens *Harp*: Miriam Ellenburg *Timpani*: Rob Schoolfield *Percussion*: Beth Golson, Erika Jorgensen, Eric Leszkowicz, Paul Schaefer, Jennifer Warlick *Organ*: Ed Rea

*denotes principal

COMBINED CHOIRS

Soprano: Christine Beck, Heather Boozman, Jennifer Crile, April Crowley, Carol Davidson, Lori Finkbeiner, Tricia Flesher, Kimberly Flowers, Deborah Gibb, Michelle Godinez, Kristi Goshen, Cheryl Greene, Laura Greene, Jennifer Howard, Amy Kisling, Deidre Lunsford, Jane Maxwell, Nikole Michaelsen, Deborah Mongold, Heidi Mumma, Ann Parker, Sugaree Perrie, Karen Pinch, Gretchen Pollard, Deborah Radin, Anne Shaw, Joy Thomas, Teressa Thorin, Zenia Zambrano *Alto*: Amy Beaver, Jill Blanton, Susan Comer, Laura Courter, Julie Detwiler, Zinnia Du, Laura Flower, Holly Free, Keri Gillespie, Rebecca Grimm, Tammy Haneckow, Mary Henderson, Angela Holden, Juli Isaacs, Julie Koelbl, Brenda Laurenzo, Michele Long, Jennifer McCuen, Sheryl Mumma, Carla Poe, Kaye Dee Richards, Kristine Rogers, Julie Setchfield, Kimberly Walling, Maureen Wiebe, Mary Winder, Amy Wolf *Tenor*: Chris Anderson, Christopher Barney, David Becker, Mark Bleakley, Jonathan Bright, Landon Brown, Jeffrey Carrillo, Stephen Dersch, David Dreher, Curt Dunn, Alexander Ebert, Ken Hedrick, Randy Hester, Allen Hodgins, Cary Jacquette, Stephen King, Allen Mecklenburg, Brock Miller, Mark Overstreet, Eric Perry, Colin Richards, Wesley Rickard, Sean Stouffer, Mark Templeton, Todd Toomey, Roger VanRaden, John Weigle, Edward Wendorf, Christopher Wright, Paul Zimmer *Bass*: Tony Bushinger, Eric Chang, Eric Connors, Darrell Daulton, Jon Depew, Phil Golson, Mark Herbster, Michael Herbster, Terry Holden, Taigen Joos, Carlos Layman, Alberto Marquez, Scott Mayer, Greg Murray, Nathan Ohm, Jamie Page, Mark Randall, Marc Rattray, Richard Stevens, Eric Stratton, Phil Suh, Darren Templeton, David Thorin, Jim Tyrol, William Willaford, Robert Wokaty

The University Symphony Orchestra has had a full schedule this year: their annual fall concert in mid-October, two performances of Haydn's *Creation* during Thanksgiving week, three performances of *Our Lord, Emmanuel* by Dwight Gustafson and Dawn Watkins in December, three performances of *Samson and Delilah* in March, and now "March On!" Next season is busy also. The strings of the orchestra will be on tour in the Eastern United States in late October, and the orchestra and combined choirs will present Mendelssohn's great oratorio *Elijah* during Thanksgiving week. The March 1994 opera production is Puccini's *Tosca*, and of course, there will be another Commencement Concert, featuring works by Wagner, Saint-Saëns, Sibelius, and Boito.

The combined University choirs perform oratorio with orchestra each Thanksgiving and at Commencement. Next season's combined choir events include a special hymn festival on November 14, Mendelssohn's *Elijah* at Thanksgiving, and the dramatic prologue to Boito's *Mefistofele* as the finale for next year's Commencement Concert. Directors of the individual choirs are Warren Cook, Gail Gingery, William McCauley, and David Parker.

Peter Davis, tonight's piano soloist, has been a member of the University piano faculty for six years. He holds bachelor's and master's degrees in piano performance from Bob Jones University as well as an undergraduate Bible major. He is presently a candidate for the M.A. in Bible. In addition to teaching private and class piano, he supervises the piano program of Bob Jones Academy.

FOUNDER'S MEMORIAL AMPHITORIUM
May 7, 1993
8:00 p.m.

* Chimes will sound and lobby lights will flash three minutes before the end of intermission. After the houselights are dimmed following intermission, no one will be readmitted to his seat.

Cameras and recording equipment are not permitted in the Amphitorium during any performance. We request that signal watches be turned off during the program.

Tickets for this production have been sponsored by Allstate Insurance Company.